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Oriental Manuscripts and Miniatures

26th April 1991

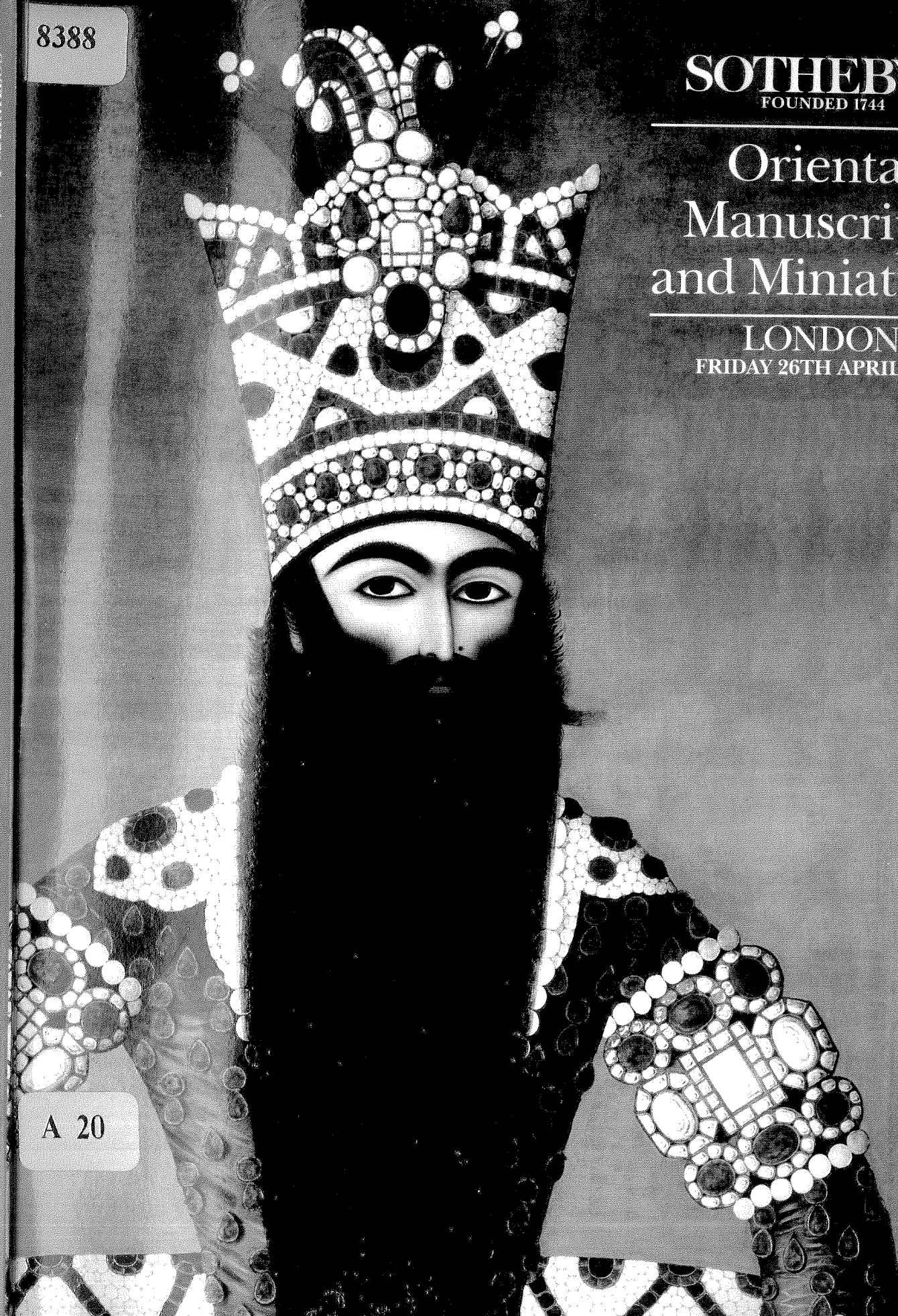
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Oriental Manuscripts and Miniatures

LONDON
FRIDAY 26TH APRIL 1991





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IFC.2/91

Oriental Manuscripts and Miniatures

Indian Miniatures from the 16th century to the 20th century including a leaf from a manuscript of the *Dastan-i Masih* or 'Life of Christ' with a full-page illustration of the woman of Samaria meeting Christ at the well, Mughal, early seventeenth century; a leaf from a historical manuscript with the emperor Humayun receiving dignitaries while camped outside Qandahar, attributed to the artist Bahman, Mughal, c.1590; an illustration from the *Baburnama* with Babur in camp listens to a petitioner who stands before him to tell his story, by Jamshid Chela, Mughal, c.1590; a miniature depicting a black and white goat in a landscape with her kid prancing before her, Deccan, probably Golconda, c.1670-80; an illustration to the *Ramayana* with a musician playing a vina appealing to Rama, Guler, late eighteenth century

A royal portrait of Fath 'Ali Shah Qajar dressed in his full court costume, signed by Mihr 'Ali, dated 1810

Calligraphy and illumination and firmans from the 15th century to the 19th century including an illuminated firman of Sultan Ahmed II (reigned 1691-1695), written at Edirne, dated 1693; a *waqfiyya* of Shems Bey Fenarizade with the tughra of Sultan Selim II, Ottoman, dated 1517

Qur'an and Qur'an leaves from the 9th century to the 19th century including a Qur'an copied for the treasury of Mehmed the Conqueror, early Ottoman, dated 1454; a Qur'an copied by Ahmad bin Yusuf al-Jushi, Mamluk, written at Cairo, dated 1427; a large Qur'an copied by Maqsud al-Tabrizi, Persia and Turkey, dated 1555

Arabic, Persian and Turkish manuscripts from the 14th century to the 19th century including a manuscript of Tusi's Arabic version of Ptolemy's *Almagest*, written at Kashan, dated 1313

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Friday 26th April 1991 at 10.30 am

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Oriental Manuscripts and Miniatures

FRIDAY 26TH APRIL 1991 AT 10.30 AM

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back of this catalogue and to reserves

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JPs.10/90

COMPANY SCHOOL AND THAI PICTURES

- 1 Two Thai paintings on panel of a Buddhist devotee with fantastic animals and an aged figure following a girl over a bridge, Thailand, nineteenth century

gouache with gold on panel, one split along wood-grain, framed, 660 by 450mm.; and another framed Thai painting (3)
£200-300

- 2 Four illustrations, probably from a series of lives of the Buddha (Jataka), Thailand, second half of nineteenth century

gouache with gold on cotton, three with borders of floral decoration, contemporary captions beneath in Thai, some flaking, one repaired, framed, 680 by 450mm. (4)
£300-400

- 3 Four watercolours by an English artist: General's house at Sialkot, 1883; Champawut, Kumaon, Aug.1881; Chutterpore, Feb.1881; a shrine at Jubbulpore, North India, nineteenth century

watercolours on paper, 247 by 425mm., and smaller; and three botanical studies by a South Indian artist, c.1820 (7)
£200-400

- 4 **Twenty-six portraits of noblemen, ministers and Brahmins with their wives, Tanjore, c. 1830**

watercolour on paper, cover-papers with English inscriptions of identification, loosely inserted in an album, gilt-stamped green morocco, 241 by 200mm.

(27)

£500-700

- 5 **Ten portraits of tradesmen, Brahmins and clerks with their wives, Tanjore, c. 1830**

watercolour on paper, cover-papers with English inscriptions of identification, three in mounts, 244 by 196mm.; and another

(11)

£400-500

- 6 **Twenty-seven watercolours of Hindu deities, Tanjore, c. 1830**

watercolour on paper, six with English inscriptions of identification, slight stains, eight laid down, two watermarked 'J. Whatman 1830', 243 by 152mm; and twenty-one others

(48)

£300-500

- 7 **Seven illustrations of men of different trades with their wives, Tanjore, early nineteenth century**

gouache on card, in mounts, 325 by 225mm.

(7)

£150-200

- 8 **An album of nineteen watercolours of tradesmen, Company school, c. 1820**

watercolour on paper, yellow and black margin rules, four watermarked '1817' and '1822', loosely inserted in an album, half morocco, defective, 175 by 134mm.; and eight other watercolours

(28)

£200-300

- 9 **An album of fifty-six watercolours: 41 of tradesmen and servants; 9 of palanquins and other forms of transport; 2 of a horseman and a pilgrim, Patna, c. 1825-1826**

watercolour on paper, English inscriptions of identification, several watermarked '1825' and '1826', in an album, gilt-stamped half morocco, 226 by 186mm.

£500-700

- 10 **An album of twenty-two watercolours depicting Mughal buildings at Delhi and Agra, Delhi, c. 1830**

watercolour on paper, nasta'liq and English inscriptions of identification at bottom, black margin rules, six with embossed seal impressions in bottom left-hand corner, mounted in an album, contemporary blind-stamped morocco, watercolours approximately 65 by 125mm.

£300-500

- 11 **Twenty-one Company school watercolours: 15 of tradesmen and servants; 2 of noblemen out hunting and riding in a palanquin; 1 of a dancer with musicians, Patna, c. 1839**

watercolour on paper, English inscriptions of identification, ten with dated watermarks, one mounted, 222 by 182mm., and slightly smaller

(21)

£400-500

- 12 **A man riding a cart drawn by two white oxen, the cart loaded with grey bundles, attributed to Shaykh Muhammad Amir of Karraya, Calcutta, c.1840**

watercolour on paper, framed, 172 by 242mm. to edge of mount

£300-400

- 13 **Seven watercolours of craftsmen and schoolmasters at work, Punjab plains, c.1840**

watercolour on paper, two with English and nasta'liq inscriptions of identification, gold and red margin rules, two in mounts, 150 by 191mm.; and another

(8)

£200-300

- 14 **An album of sixteen watercolours: 14 depicting traders selling their wares including jewellery and sweetmeats; 2 of dancers and musicians, Punjab Plains mid-nineteenth century**

watercolour on paper, six with English and nasta'liq inscriptions of identification, gold and red margin rules, loosely inserted in an album, blind-stamped morocco, slightly worn, 192 by 152mm.; and four nineteenth-century Delhi portraits on ivory of Mughal rulers, and a nineteenth-century Kashmiri scroll

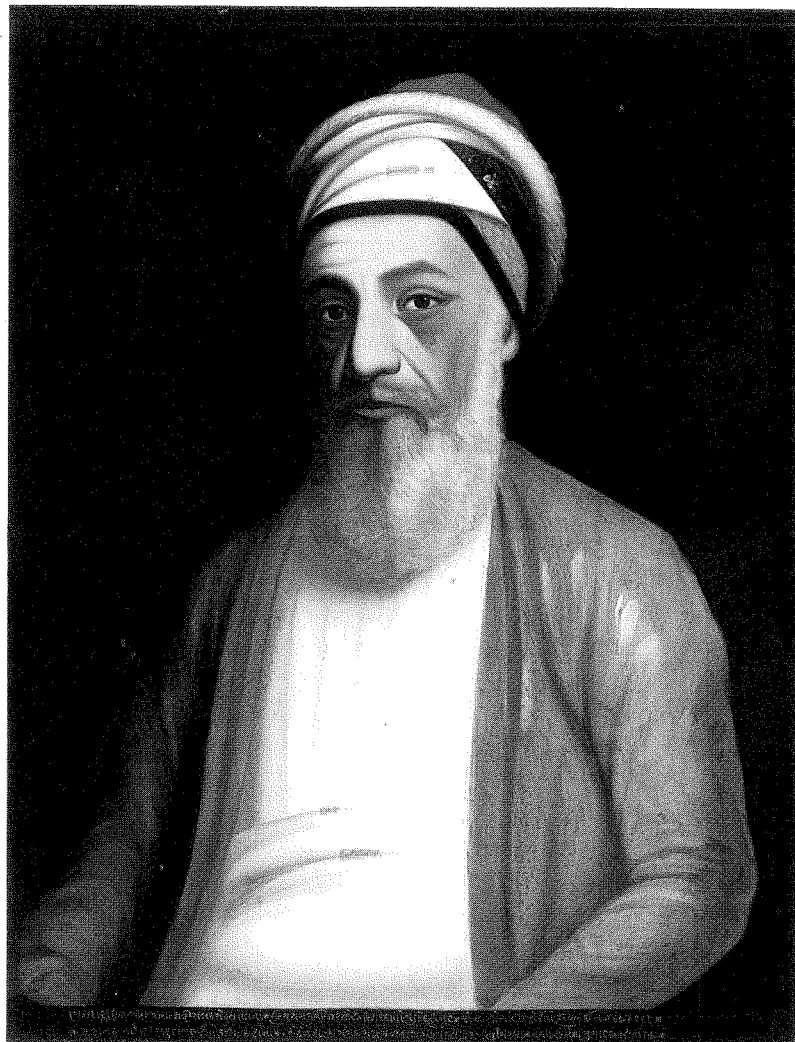
(22)

£300-500

- 15 **An album of eighty-three miniatures depicting portraits of Sikh rulers, tradesmen and servants, Sikh, c. 1870**

gouache on paper, coloured borders, slightly worn, English inscriptions of identification, inserted in an album, morocco, defective, a nineteenth-century Indian miniature depicting Hindu deities laid down on outside cover, 208 by 144mm., and slightly smaller

£500-700



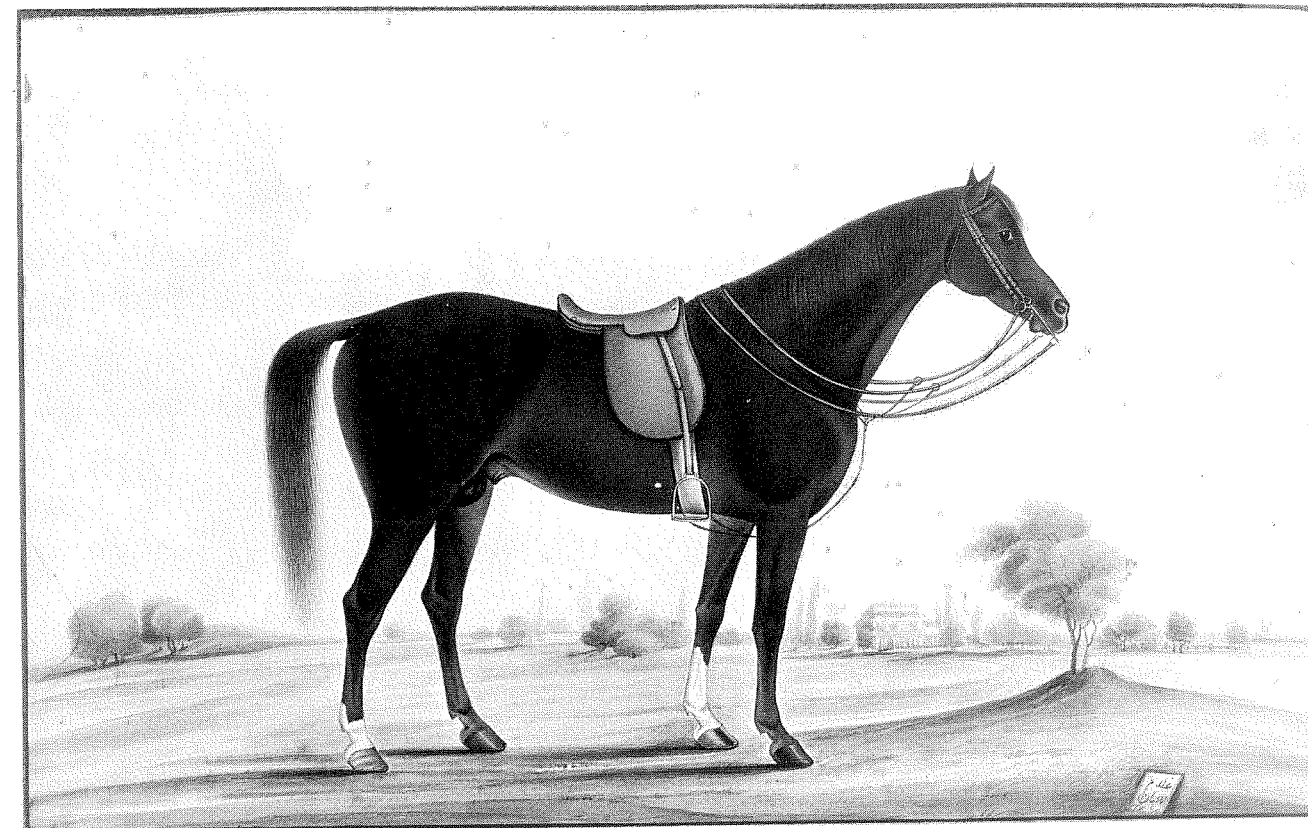
16

- 16 Half-length portrait of Mullah Firouz, Dastur of Bombay, wearing a red-trimmed coat over white vestments and a turban wound over a red cap, India probably Bombay, mid-nineteenth century

oil on canvas, inscribed at bottom in Parsee Gujarati, framed, 730 by 560mm.

The inscription identifies the subject as Mullah Firouz ibn Mullah Kas Jelal, chief Dastur of Bombay in A.D.1200

£500-600



17

- 17 A chestnut stallion standing in a landscape, with harness and saddle, a substantial residence in the distance, by the artist Ghulam Rahman, Calcutta, c.1820

watercolour on paper, signed on a tablet in the foreground in nasta'liq script by the artist Ghulam Rahman, mounted, 309 by 487mm.

£1,000-1,500

- 18 Fifteen ivory miniatures of Mughal buildings, rulers and a princess, Delhi, c.1860

oval, seven framed, 48 by 62mm., and smaller; and two playing cards and one hundred and forty seven mica paintings

(162)

£200-300

- 19 Asoka's Queen casting a spell on the Bodhi tree, by Samarendra Nath Gupta, India, early twentieth century

watercolour on paper, laid down, mounted, 340 by 248mm.; and another (2)
£200-300

- 20 'Front View of the Throne of the late Tipu Sultaun in the Laul Mahaul (Palace) of Seringapatam', a coloured sketch and description of the throne by Thomas Marriott, A.D.C. to the Commander in Chief, Madras, dated 6 August, 1799

coloured drawing on paper with 32 lines of description, paper folded as if once sent as a letter, 320 by 200mm.

Tipu Sultan's throne was broken up soon after the storming of his fort and palace by British forces under the command of General David Baird on 4 May, 1799, an operation in which the young Colonel Arthur Wellesley, later the Duke of Wellington, also took part. No contemporary sketches of the throne survive. It is known only from later depictions of which that drawn in 1800 by Anna Tonnelli, governess to Lady Clive, is perhaps the best known (now in the collection of the National Trust, Powis Castle). Fragments of the throne including the massive gold tiger's head are preserved in the Royal Collection and elsewhere and when Gholam Mohammed, a son of Tipu, visited Windsor Castle early in the nineteenth century he was moved to make a detailed drawing from memory of the complete throne which was later published. In spite of such efforts the precise design of the throne is still a matter open for discussion. This drawing with its accompanying description, pre-dating the drawings just mentioned, makes a valuable addition to our knowledge of the design. For the most recent information on the subject see Anne Buddle, *Tigers round the throne. The court of Tipu Sultan (1750-1799)*, London (Zamana Gallery), 1990, pp.10, 11, 36-43.

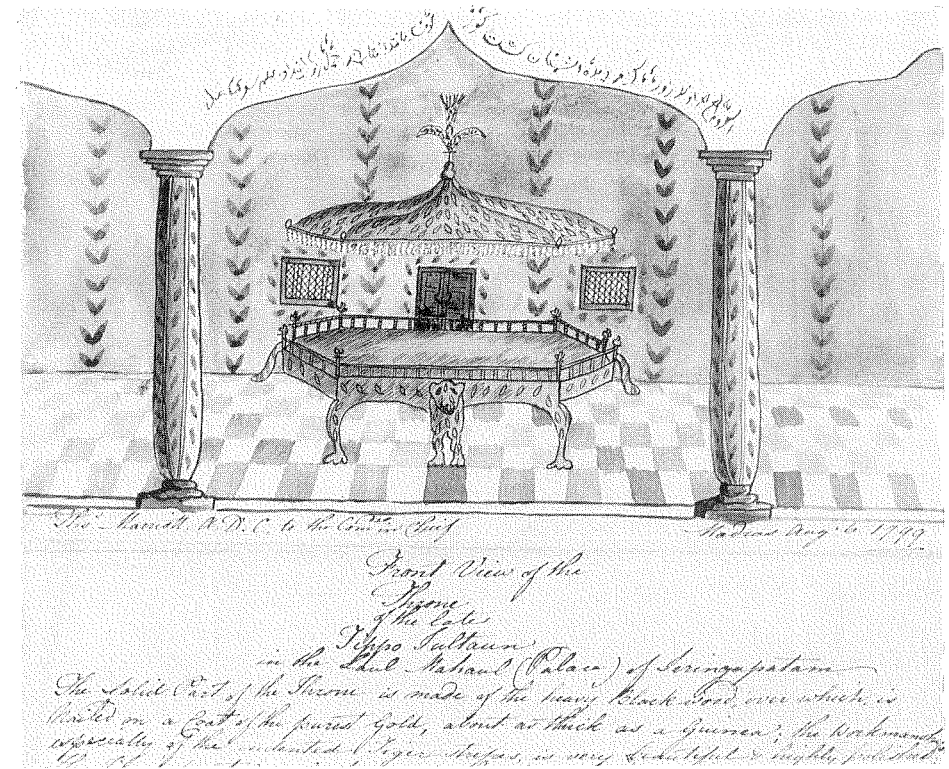
£500-800

- 21 An imaginary portrait of Tipu Sultan with his royal mistress, the Sultan dressed in his court costume while kneeling on her bed, pulling aside a drape to reveal the beauty of his lady who lies naked to the waist against a blue bolster, a European carriage clock and books on a desk beside the bed, Delhi, c.1850

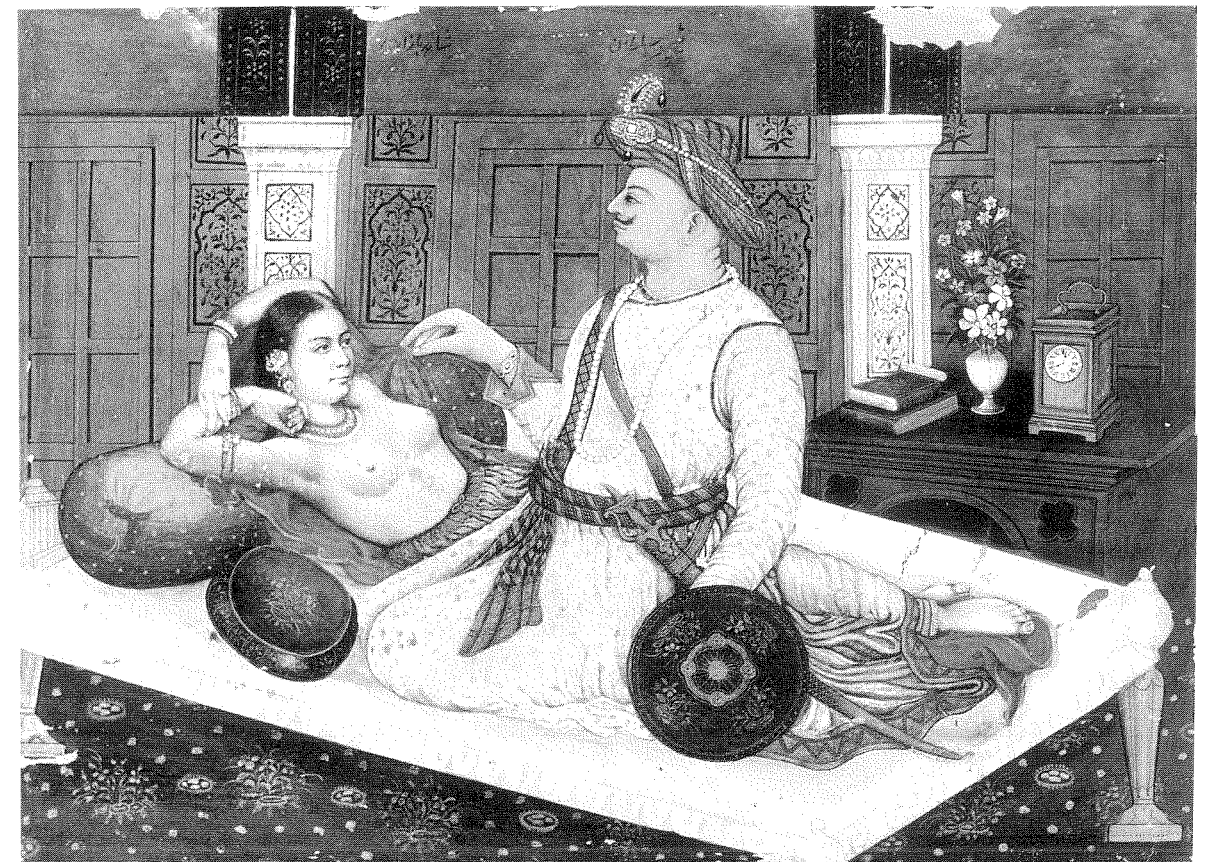
gouache with gold, flaking in places, inscriptions of identification in Persian at top, later inscriptions on reverse, on an album page with decorated border, 248 by 340mm.

See footnote to preceding lot.

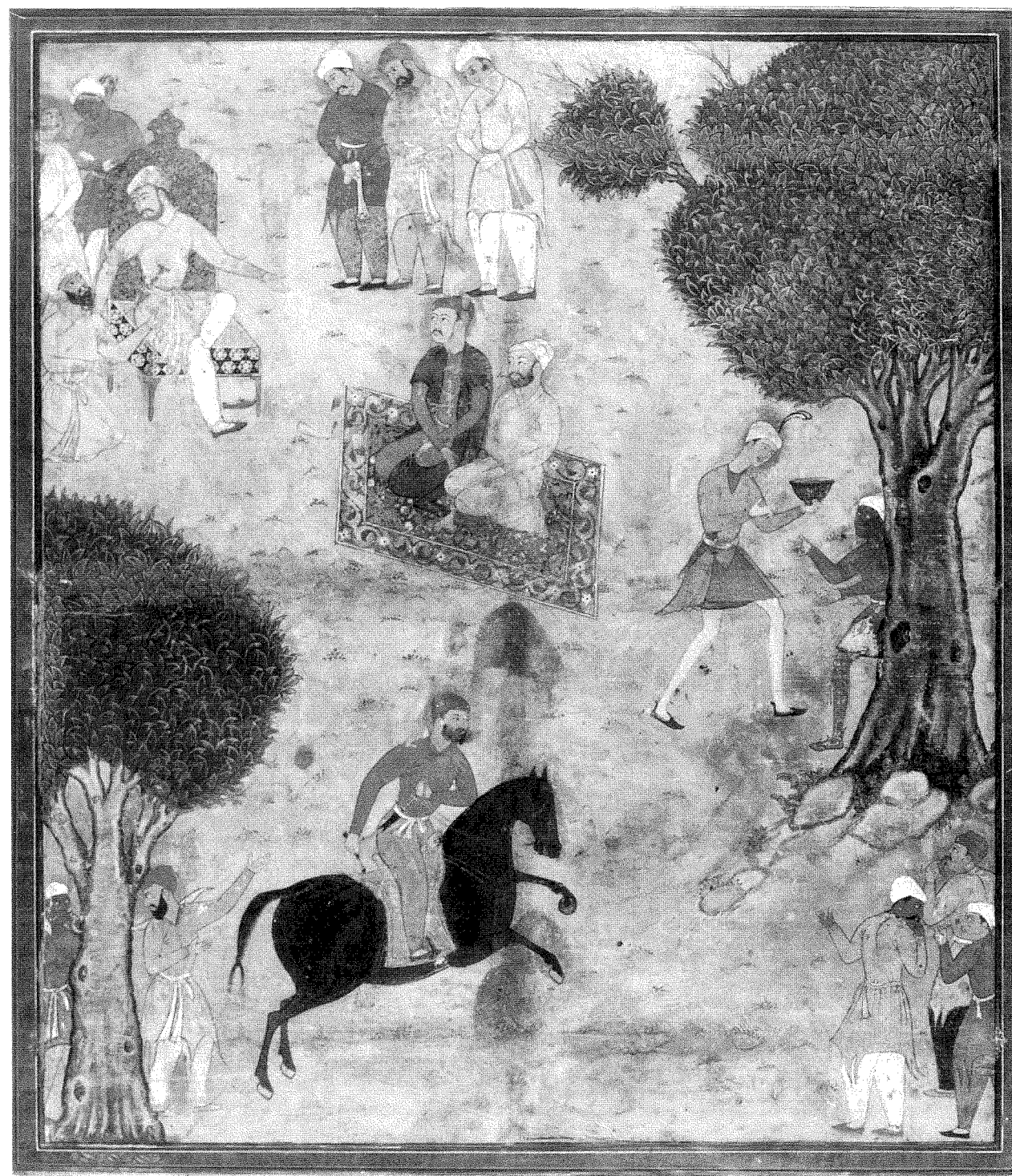
£1,500-2,000



20 (detail)



21



MUGHAL MINIATURES

- 22 **Illustration to the Hamza-nama: a prince seated in discussion with courtiers on a hillside, the prince seated in a chair with two of the courtiers kneeling on a mat, the others standing in a row before him and kneeling at the foot of his chair, attendants watching a horseman galloping across the foreground, Mughal, c.1570**

painting on cloth, slightly rubbed and creased with some retouching including faces, laid down on card, blue and gilt-decorated borders, framed, 537 by 469mm.

This painting is from the emperor Akbar's copy of the *Dastan-i Amir Hamza*, an account of the exploits of Amir Hamza, an uncle of the Prophet Muhammad. Paintings from this large and important early Mughal series are illustrated and discussed in many reference books on Indian art. For fuller details see sale in these rooms 15th April 1985, lot 478. For other illustrations to the *Hamza-nama* see sales in these rooms 7th April 1975, lot 87-89, 17th July 1978, lots 73 and 74, and Christie's New York, 3rd October 1990, lot 28.

£6,000-8,000

- 23 **A celebration taking place in a palace zenana following a royal birth, astrologers determining the child's horoscope while a man dances to musicians, Mughal, first quarter of seventeenth century**

drawing on thin paper, slight discoloration and tear at edge, in mount, 215 by 122mm.
£300-500

- 24 **A ruler receiving a messenger in a landscape, surrounded by courtiers and attendants, Mughal, c.1620**

gouache on paper, an illustrated leaf from a manuscript of the Shahnama, text written in four columns of nasta'liq script, mounted, 154 by 141mm.

£300-400

- 25 A skirmish outside the walls of a fort where a prince has been mortally wounded and lies beneath a tree to be attended by his officers, one of whom has removed the wounding arrow, horsemen entering the fort by a drawbridge while inside the battle continues, by Shankar, Mughal, early seventeenth century

manuscript leaf on fine biscuit-coloured paper with a miniature illustration, two lines of small nasta'liq text above and two lines below miniature, 16 lines of text on reverse, margin of paler paper, artist's name 'Shankar' inscribed in red at bottom, the same name just visible in black but largely obscured by margin rules at bottom of text paper, folio numbers 204 and 259 at top, numbered 59 in red ink probably for the number of the illustration in the original volume, tears and triangular defect above wall of fort repaired with paper adhered to reverse, miniature 135 by 88mm., text area 183 by 92mm., page 281 by 195mm.

The artist Shankar, often styled Shankar Gujarati, is known from his contributions to several royal Mughal manuscripts of the sixteenth century and early seventeenth century including the British Library *Darabnama*, and *Baburnama*, the *Razmnama* in the City Palace Museum, Jaipur, the *Timurnama* in the Khuda Bakhsh Library, Bankipore, and the *Akbarnama* in the Chester Beatty Library, Dublin. See M.C. Beach, *The Imperial Image*, Washington, 1981, where his works are listed and indexed.

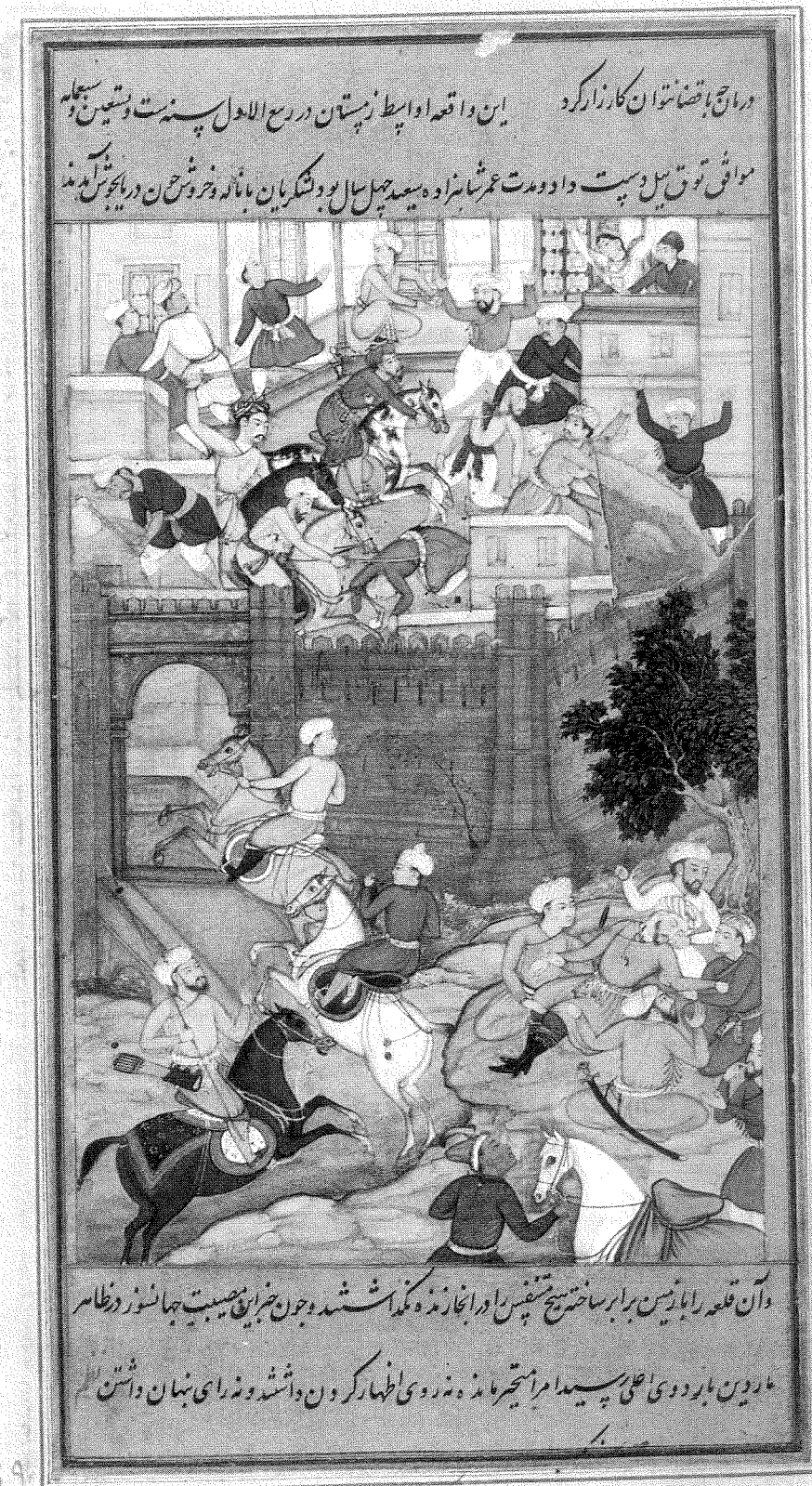
£2,000-3,000

- 26 A portrait of a nobleman kneeling in prayer and holding a Qur'an, Mughal, c. 1640

gouache on paper, a fragment from an imperial album leaf decorated with poppies and irises in gold, mounted on a sixteenth-century Khurasan album leaf with calligraphy, an outer border depicting two portraits of seated Chinese figures and animals within arabesques, slightly rubbed and worn, nasta'liq inscriptions on reverse, in mount, 66 by 65mm., album leaf 192 by 290mm.

For comparison see E. Binney, *The Mughal and Deccani schools, Indian miniature painting from the collection of Edwin Binney 3rd*, Portland, 1973, no. 62.

£300-500



AN ILLUSTRATION FROM A MUGHAL MANUSCRIPT OF THE LIFE OF CHRIST

- 27 A leaf from a manuscript of the *Mir'at al-Quds* or 'Mirror of Holiness', otherwise known as the *Dastan-i Masih* or 'Life of Christ', with a full-page illustration of the woman of Samaria meeting Christ at the well where she is drawing water, six of the disciples gathered around to witness the event, the buildings of Sychar on the left, a landscape in the distance and a dog in the foreground, Mughal, early seventeenth century

manuscript leaf with a full-page miniature in gouache with gold and a page of 14 lines of Persian text in nasta'liq script on the reverse, the plain paper margin replaced at outer edge and bottom, folio number 66 inscribed on reverse, miniature 228 by 118mm., text area 186 by 84mm., page 262 by 143mm.

The *Mir'at al-Quds* was written by Father Geronimo Xavier of Navarre who completed his Persian version at Agra for the emperor Akbar in 1602. It was between 1601 and 1605 that the Jesuits' influence on Akbar was at its height. Father G. Xavier, a relative of Saint Francis Xavier, joined the Jesuit Mission at Goa in 1571. He studied Persian for at least seven years before preparing this text, a task in which he was assisted by Maulana Abd us-Sattar. An unillustrated copy of the *Mir'at al-Quds* is in the British Library, MS Harl.5455, see C. Rieu, *Catalogue of Persian manuscripts*, London, 1879, vol. I, pp. 2-3, where the above and further information is given.

For illustrations from a smaller Mughal manuscript of the same text see sale in these rooms 5 July, 1965, lots 56-62. Two of these are illustrated in E. Binney, *Indian miniature painting. The Mughal and Deccani schools*, Portland, 1973, no. 28. The story of the woman of Samaria is told in the Gospel of St. John, chapter 4. Christ pauses at Jacob's Well, outside the town of Sychar in Samaria, and requests water from a woman unknown to him who is drawing water there, an act contrary to custom. Christ's teaching from this is that 'everyone who drinks the water will be thirsty again, but whoever drinks the water I shall give him will never suffer thirst any more'.

£8,000-10,000

